



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

perhaps sound extreme to say that, in future, history as revealed by the Classics will be one of the chief engineering subjects, because from a knowledge of the past light will be thrown upon the problems of the future.

This, and more to this effect, is what Derrn Cooley said. The proposal to abolish Greek from the Ann Arbor High School was not carried. Even a Board of Education may be converted—if ye be born again of the spirit and have faith.

We have now come to assume tacitly that we will not let High School Greek die if we can help it, and less tacitly that we can help it. This implies a propaganda to which there are many means that will readily occur to all of you and which we shall not so much as mention. Special note, however, may be made of two. The first we shall note by an example of what faith through works may do. About a year ago a teacher of Greek in the Albany High School met a zealous student half way in a good suggestion. The result was the founding of the society called the Agora, which is made up of enthusiastic young Grecians. Chapters were soon established at Schenectady and Johnstown and other Chapters have since then been established. A more potent means of promoting the study of Greek than this Agora could not be imagined. That a few lads and lasses should be so devoted to a favorite study as to dedicate a society to it would be enough. But the enthusiasm will not stop there; it will spread in course of time to indifferent fellow students and to doubting parents; it may even in the providence of the Olympian gods be the means of transforming public opinion about Greek and an invitation to the Muses to come and dwell among us forever. Had you been present at the convention of the society held in Schenectady last spring and seen the bright boys and girls who now are in the Agora you would be for it and would desire to be of it. Why not have an Agora? Your Agora would be a good place for those less important matters—but only less important—that find no room in the brief crowded hour of labor; something about statues and temples and Crete, and the great of Greece and their works in literature, politics, philosophy and all the activities of peace and war; occasionally some lantern slides or even a College professor, for you should bear in mind that Greek is a thing that still goes on in the College. You should help to make it go on vigorously: Your relations with the College should be close and friendly and your Agora will be a good strong bond. Your Agora should be the apple of your Grecian eye and of the itinerant professor's. Have an Agora.

And have you a teachers' Classical Club in your neighborhood? If not, why not? Transit from place to place is cheap and easy nowadays and a goodly company can be got together nearly anywhere. Or if you have a Classical Club does it take good account of Greek? If not, why not? Mend that first.

Remember, our house if divided against itself shall not stand. But time goes on apace and we must not linger in specifications. The operations of classical clubs are about the same everywhere and beneficial. Others might be added to advantage; and just now it seems practicable to suggest as a good one the following of the Loeb Classics in their progress, for there is no one thing that we classical teachers need so much as a wider acquaintance with Greek and Latin writers and the wider and clearer perspective of the ancient world that comes therewith.

Finally, brethren, what culture is and what a liberal education the present speaker will not presume to say. Certainly, at all events, they are not the vain repetition of the words Greek, Latin, ancient, character, and the like. Doubtless a liberal education, and even a classical one, would be more valued were it more generally recognizable without the label. It therefore behooves us to make our classical education good, thorough and obvious. Opposition will soon cease when we bear more good fruits to be known by; but all the while it will remain true that to have read in Homer and Plato and not to have read in either are different, and that a lad or lass of a certain inclination and spirit who is innocent of both has missed a high privilege and an inestimable experience. These are the lads and lasses whom we should be winning for the Grecian cause. Let us strive patiently so to do. And let us not be weary in well doing; for in due season we shall reap, if we faint not.

UNION COLLEGE.

JOHN IRA BENNETT.

REVIEWS

Catalogue of the Acropolis Museum. Volume I, Archaic Sculpture. By Guy Dickins. Cambridge: at the University Press (1912). Pp. viii + 292 (194 illustrations in the text). \$3.50.

Anyone who will test this book by actual use in the Acropolis Museum will find it most helpful. It is, of course, unfortunate that the enumeration of the sculptures could not have been made in accordance with the position of the objects in the Museum, but, so long as it seems necessary to alter the arrangement of the rooms from time to time, such a method is naturally out of the question. The descriptions of the sculptures are clear and good, and the important points are emphasized. A bibliography is given at the end of each description, and the general usefulness of the book is thereby much increased. Mr. Dickins's work is fortunately recent enough to include even the restorations by Heberdey of the *poros* relief representing the little building with olive trees, and of the pediment which is interpreted as showing the entry of Heracles into Olympus. The cuts in the text are adequate to the identification of the sculptures they represent, but most of them are not things of beauty in themselves.

To those who cannot be in Athens this Catalogue

will be useful, especially on account of the Introduction; this covers about fifty pages. It is in seven sections: Excavations on the Acropolis, The Perserschutt, Chronological Study, Subjects and Meaning, Material and Technique, The Costume of the Female Statues, and The Equestrian Series. These are all interesting topics, and every one must welcome Mr. Dickins's succinct treatment of them, even if one cannot always take his point of view. It is an admirable feature of this part of the work that the marbles themselves are very fully cited by number in the notes, so that the student may readily turn to the actual illustration of matters under discussion.

The section on Chronological Study contains a few statements that will hardly be accepted by everybody. For example, the very sharp line drawn between architectural sculpture and the "self-sufficing" statue seems a decided exaggeration of the truth. "The first thing to do is to rule out the *poros* works from the direct line of development of Attic art", says Mr. Dickins, on page 14. If he has felt it necessary (page 11) to enter a protest against Lechat's principles of criticism, there are some who will feel that a protest against such a broad principle as that stated above is also quite in order. On page 12, Mr. Dickins, in opposing Lechat's theory of "wood-technique", seems to imply that primitive high relief does not show the flat planes and sharp transitions which he holds are inherent in primitive low relief. That very high relief does sometimes show this treatment may be clearly seen on some portions of the reliefs from the Siphnian (Cnidian) Treasury at Delphi.

To scholars the chronological table (page 29) is a very interesting and serviceable summary of the arguments of the previous pages. One could have wished, however, for the benefit of the layman, that the great uncertainty which hangs about the theories of 'Samian' and 'Chiot' art had been a little more emphasized. On pages 12 and 30, the statement is made that *poros* sculpture depends in its development upon the work of the vase-painters, and this view is found also on pages 35 and 36; it is evidently, therefore, Mr. Dickins's deliberate opinion. This idea, implying as it does the strong influence of a minor and comparatively humble art on the greater art of sculpture, seems on *a priori* grounds quite unlikely to be true. Moreover, have we not traditions of early Ionic painting like that of Boularchus, the influence of which may well have been felt by the early sculptors? If Samian sculptors could "Egyptianize" (page 20), why might not Ionian painters have developed their art under the influence of Egyptian or other wall-painting? The influence of a major and not a minor art affords a more reasonable hypothesis. There seems to be a mistaken perspective in this view of the vase-painters' art, due perhaps to the fact that the vases are now so very important to the archaeologist. On page 19 the in-

scription in C.I.A. Suppl. p. 181 is referred to as a record of the sculptor Theodorus of Samos. This is an old error which has found its way into books on sculpture (Collignon, Gardner). The Theodorus of the Acropolis inscription is an Athenian dedicator, the son of one Onesimus, not of Telecles, which appears to have been the name of the Samian's father (compare Lolling's Catalogue, page 86, No. 155). On page 33, in the eighth line from the bottom, the word "god" should apparently be added after "another".

The few faults of Mr. Dickins's book are, however, unimportant, and its merits are so great that he deserves much gratitude from scholars for the help he has given them. May Volume II be as good!

COLUMBIA UNIVERSITY.

J. R. WHEELER.

The Old Testament Manuscripts in the Freer Collection. Part I. The Washington Manuscript of Deuteronomy and Joshua.

The New Testament Manuscripts in the Freer Collection. Part I. The Washington Manuscript of the Four Gospels. By Henry A. Sanders. New York: The Macmillan Company (1910, 1912). Pp. v + 104; vii + 247.

The publication of the Freer manuscripts, henceforth to be known as the Washington manuscripts, from the home in the Smithsonian Institute to which they have been consigned by their liberal donor, marks the advent of a new factor in the textual criticism of the Bible. America has had its great textual critics, its Ezra Abbot and its Caspar René Gregory; but for first-hand critical material American scholars have had hitherto to depend on the great museums and libraries of Europe. Indeed, Gregory to-day occupies the chair of the world-famous Tischendorf at Leipzig. Until very recently no manuscripts of first-rate critical importance have come into American hands. About 1890 Mr. Theodore Irwin of Oswego, New York, purchased a superb manuscript formerly owned by the Duke of Hamilton, the so-called Golden Gospels of Henry VIII. As a work of art this splendid gold-lettered, purple vellum manuscript, a copy of the four Gospels in the Vulgate text, probably prepared for presentation to Charlemagne, was doubtless worth the many thousands for which it was purchased and at which it is still valued by the book fanciers. But for new light upon the New Testament text its value is almost nil. Far different is the case with the Coptic manuscripts more recently purchased by the munificence of J. Pierpont Morgan, in whose collection the Irwin manuscript is now preserved. When Professor Hyvernat, of the Catholic University in Washington, brings out his magnificent fac-simile edition of the Coptic text, New Testament critics will be supplied with material of first-rate importance for determining the form of the Egyptian versions of the New Testament in the second century, and from that the form of the Greek